

*The Centaur Bibliographies of*

Stephen Crane

By

Vincent Starrett

**Modern American Authors**

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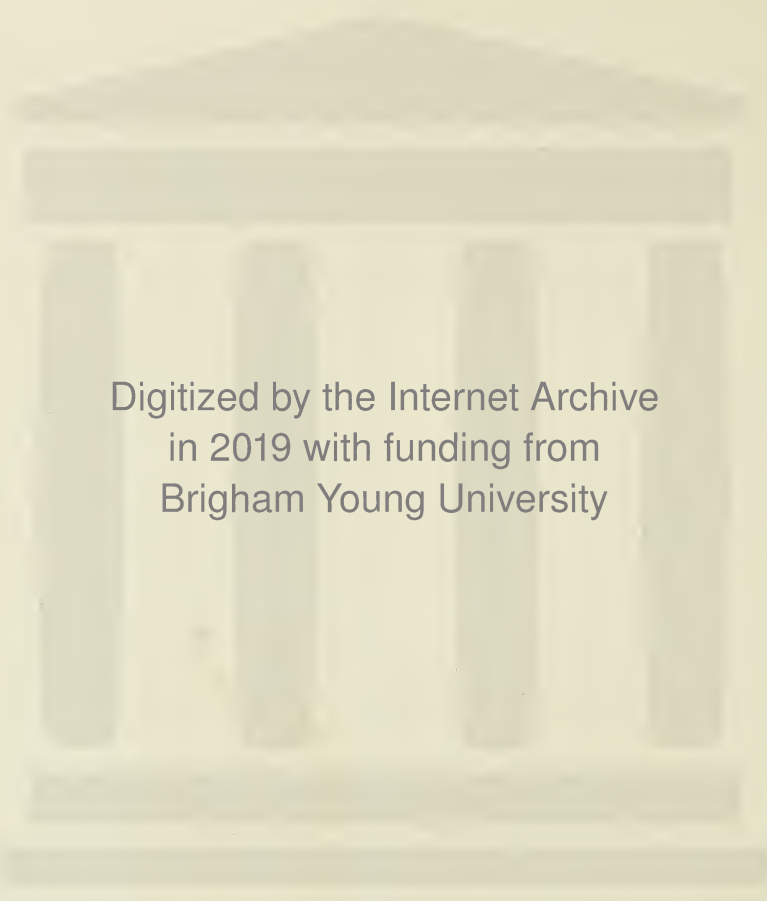
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A Bibliography  
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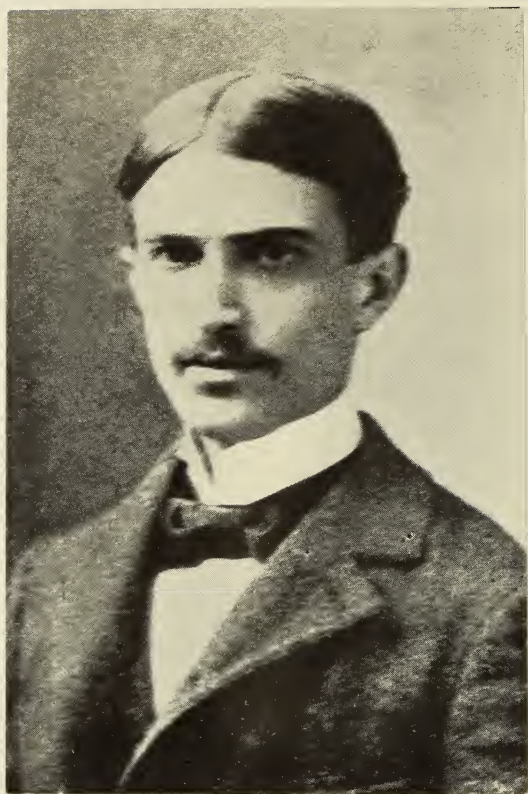


THE CENTAUR BIBLIOGRAPHIES  
OF MODERN AMERICAN AUTHORS

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Stephen Crane.



# Stephen Crane

## A Bibliography

Compiled with an Introduction  
by  
Vincent Starrett



PHILADELPHIA  
THE CENTAUR BOOK SHOP  
1923

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## ON COLLECTING STEPHEN CRANE

I write, unless I am mistaken, in the year of grace 1922, whatever the title-page of this volume may say. Stephen Crane, about whom I write, died in 1900. These are significant dates. To put it pointedly, more than a score of years have passed — almost a quarter of a century — since Crane's death, and his biography and bibliography just now are being published. Even collectors, a race endowed, as a rule, with extraordinary intuitive taste, have been a little slow to take him up. Now, with a rush, interest becomes almost general; the apocryphal journals print belated tributes to his genius; persons who do not "collect" him, read and admire him. The abused, the mocked, the tolerated, the laughed-at Stephen Crane at length, as the smug phrase has it, "has come into his own." Cheers!

Yet it is an old story, is it not? It has happened before in the history of the world, and no doubt it will happen again. "I will meet you one hundred years from to-day in the little churchyard back of the poorhouse," said Fame to the young poet, in Dunsany's fable. The irony of the situation would have amused Crane, I think; none sooner. I think he did not take himself so seriously as to be unhappy because his work was not more widely read; but this does not prevent me from being angry for him. Yet

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he was not obscure; he had his admirers, and they were not a few; he had his friends, and they were tremendously his friends. Perhaps one should rejoice that he did not have to wait a hundred years for the complete attention he deserves, nor even quite twenty-five if we date from his death. Considering the stupidity of the majority, perhaps he has done very well. And Mr. Thomas Beer is writing his "Life," and it will be a good one.

Collecting Stephen Crane is a labor of love. Few of the purely speculative collectors have got around to him as yet. With a few exceptions, it is possible without difficulty to obtain his books in first editions. Certain it is, though, that more and more as the years pass will his works increase in fame, and consequently (in their initial appearances) in value; wherefore, it behooves the really earnest admirer whose purse is lean to speed himself. With small search, and at no great figure, he may possess himself of an 1896 "Maggie," of a "Little Regiment" and a "Third Violet," of a "George's Mother" and a "Monster" and a "Whilomville," of an "Active Service" and a "Great Battles." Even "The Open Boat" and "Wounds in the Rain" may be had at no devastating figure, and indeed with three or four exceptions the whole list may be procured for the price of, say, a bicycle.

Of those three or four exceptions, however, there are words to be said. The hardest of Crane's editions to discover are the pseudonymously issued "Maggie" (1893), the "Red Badge" dated 1895, the vellum edition of "The Black Riders," and "The Lanthorn Book." The scarcity of the "Maggie," of "The Lanthorn Book" and of "The

Black Riders" is easily explained; all these were limited, and the former was never properly "published" at all. Indeed the ordinary edition of "The Black Riders," which is hard enough to find, was practically a limited edition, for it was a publishing venture conducted with some caution. Why the 1895 "Red Badge" should be so scarce is not so easily determined. It was an early work, to be sure, and certainly the number of copies printed in the first edition was not excessive; neither, however, was the edition *limited* in the collector's special understanding of the adjective. Of the commoner volumes, so to speak, the hardest to find are "The O'Ruddy," "The Open Boat," and "Wounds in the Rain." In the absence of a better explanation, I suggest that the war had a great deal to do with this phenomenon of disappearance; i.e., that a great many of these volumes found their way into the donated camp libraries and never came back from France. This is not at all a bad theory, and I fancy it will explain the scarcity of many a volume by an American author once common enough in the second-hand shops.

In the case of "The Open Boat" and the 1896 "Maggie," if publishers' records are to be believed (and sometimes they are), there was more than one printing of the first edition; that is, more than one printing carrying the same date upon the title-page, with nothing to indicate a reprinting. To determine actual first printings in such a case is not a simple matter; often it is done by comparing copies of the work in question and noting minor differences. Possibly between printings an error has been caught and corrected; possibly a later printing may be

*supposed* by a broken type-letter, and so on. This is a special and highly ingenious task, but it must be said that such indications are not always to be depended upon; their discovery is of doubtful importance. Deducing a second printing from a blurred letter is a fascinating piece of detection, but obviously a first printing may be deduced from the same indication. I am not taking any firm stand in the matter. I suggest merely that in the absence of a publisher's clear record, one opinion is as good as another.

In the case of "The Open Boat" (N. Y., 1898), I have no idea how a first printing positively may be established, and I confess that I do not believe the matter to be of any sensational importance, if, as I believe, the alleged three printings were actually part of the publisher's first edition. In the case of "Maggie," however, an interesting mystery has developed. It has been asserted that there were several editions bearing the date 1896. I personally have seen two separate and distinct title-pages (indeed, I own them both), and there conceivably may be other editions with other differences. I have given both of my title-pages in the collations, indicating my own preference, and can only suggest that collectors will do well to acquire both.

And now let me speak of certain of Stephen Crane's works for which collectors diligently have sought, these many years, and which no one yet has discovered. They may be called the "lost works."

For years, friends and admirers have been interested to discover (supposing them to exist) certain tales, sketches and poems by Stephen Crane, about which all that is cer-



tainly known is that they were projected. Some are believed to have been written and destroyed, some half-written and destroyed or lost, and some merely to have existed in Crane's head. That any of them ever were published seems unlikely, but that they (or some of them) may exist in manuscript is a hope still cherished. Largely in the hope that by calling attention to them I may lure them from their hiding-places (again supposing them to exist), I mention them here so far as I know them.

Frequent mention is made by earlier writers about Crane to a book, supposedly a novel, called "The Eternal Patience," a title that has given collectors no little trouble. No one appears ever to have seen a printed copy, although Victor G. Plarr, in his "Men and Women of the Time" (London, 1899) gives it a date — 1898 — and lists it as a published work. It is said to have been rejected by several magazines, and to have been withdrawn by Crane on one occasion when it had been partly set in type. What became of it is not known. Mr. Plarr, I may add, has never seen it, and has no idea where he got his information.

Another title long and unsuccessfully sought by collectors is "A Woman Without Weapons." It is said to have been written in 1895 or 1896, and there is a legend to the effect that it was "set up" by Doubleday & McClure, then withdrawn by the author. The present house of Doubleday, Page & Co., has no recollection or record of it, and the supposition is that Crane destroyed it.

The other "lost works" may be summarized as follows:

*The Merry Go Round* — A novel, mentioned by Crane in a letter dated May 29, 1898, having to do with the

adventures of the owner of a traveling carrousel and his daughter. One of its final chapters, possibly abridged, appears in "Last Words," under the title, "The Pace of Youth." Said to have been written in Cuba. Fate unknown.

*Flowers in Asphalt* — A novel, begun in October, 1898, according to James Huneker, which was to have been "longer than anything he had done." The story was that of a boy prostitute. Manuscript untraced.

*The Cat's March* — A tale written in Cuba and typed by Acton Davies. It is interesting to know that the story was about the artist's model in "The Third Violet." It appears that she married "Pennoyer" and settled down with him in a small town, where the respectable women gave her a bad time of it. Manuscript said to have been destroyed.

*Vashti in the Dark* — A short story, written in February, 1895, it is believed, and said to have been destroyed in 1898. The story is asserted to have been rejected by Harper's. Crane had the story with him in Cuba, where it was seen by some of his associates. It concerned a rape.

*Siege* — A Cromwellian yarn, with Brede Place (Crane's English home) as its setting. Written at Brede in August, 1899, and said to have been destroyed.

*Tarantula* — A Mexican story, done at Brede in September, 1899, and said to have been destroyed.

*Tramps and Saints* — A projected book about which nothing is known. Possibly it never got beyond the title.

*Cantharides* — Said to have been a collection of erotic



verse, the manuscript of which was seen by several persons. Untraced.

In addition to the above, one hears echoes of a long poem about horses, title unknown, and of a brilliant sketch of a railway journey from San Antonio to Mexico City. Also, two critical articles are said to have been lost by Elbert Hubbard, for whom they had been written, on a train in which Hubbard was riding.

It is more than likely that none of the above ever will turn up; yet there exists the remote possibility that somewhere one or more may survive in manuscript. If so, and their possessors will bring them forward, some day there may be further volumes to rejoice the collector and the student. And in any case there are still a number of tales and sketches uncollected from the magazines.

To round out the note, it should be added that there are two obscure titles which need bother the collector no longer. "Pictures of War," frequently mentioned in lists, is merely an English reprint of "The Little Regiment," and except for its title is of no importance to the Crane collector; I have carefully examined it. Similarly, "Bowery Tales" is an English reprint of "Maggie" and "George's Mother," the two being brought together in one volume. Because of the differing titles, both items may be given place in an extensive collection, but neither is a first edition for a single line of text.

VINCENT STARRETT

THE HISTORY OF THE  
CITY OF BOSTON  
FROM THE FIRST SETTLEMENT  
TO THE PRESENT TIME  
BY  
JOSEPH NEALE  
OF THE BOSTON BAR  
IN TWO VOLUMES  
VOL. II.  
BOSTON: PUBLISHED BY  
J. NEALE, AT THE CORNER OF  
NASSAU AND NATHAN STREETS.  
1845.

## FIRST EDITIONS

(1)

MAGGIE

1893

MAGGIE / A / Girl Of The Streets / (A Story of New York) / By / Johnston Smith / Copyrighted

Crown octavo; pp. 164; consisting of p. (1), title (verso blank); pp. (3)-163, text; p. (164), blank. No fly-leaves; title immediately follows paper wrapper. There is no date anywhere in the volume.

Issued in yellow wrappers, lettered on front in black. Front cover: Price, 50 Cents / (three horizontal rules in red) / Maggie / A Girl of the Streets / (A Story Of New York) / By / Johnston Smith / Copyrighted / (three red rules) /. Backbone and back cover blank. All edges uncut.

This is Stephen Crane's first book, and is the keystone to any Crane collection. It is excessively scarce, and would seem never to have been placed on the market. A publisher's note in the 1896 "Maggie" (*q. v.*) asserts: "The story was put into type and copyrighted by Mr. Crane three years ago, but this real and strenuous tale of New York life is now given to the public for the first time."

(2)

## THE BLACK RIDERS

1895

THE BLACK RIDERS And / Other Lines By Ste- / phen  
Crane / Boston Copeland And Day MDCCCXCV

Sq. 12mo (might be called 16mo); pp. iv+78+four blank leaves; consisting of three blank leaves, then p. (i), title (verso: copyright notice dated 1895, four lines); p. (iii), dedication (verso blank); pp. 1-76, text; followed by blank leaves as noted above.

Issued both in yellow cloth and in gray decorated boards, lettered in black. Front cover: The Black Riders / And Other / Lines / By / Stephen / Crane /. On the board issue, a conventionalized flower design in black rises in the lower left hand corner and curves upward toward the upper right, almost touching the letter R of "other." Backbone: The / Black / Riders / Stephen / Crane / Copeland / And / Day / 1895 /. Back cover: same as front, except that everything is reversed; title descends on right side instead of left, etc. All edges uncut.

Fifty copies of this item were printed on Japan vellum, and this issue is one of the rarest of Crane *desiderata*. Five hundred copies were printed for England; these carry the imprint of William Heinemann, London, and are bound in black morocco, limp. A later N. Y. edition is marked "Third Edition," and there exist also copies of a "privately reprinted" edition, without date, whose unknown publishers assert that they reprint "by Courtesy of Small, Maynard & Company."

(3)

## THE RED BADGE OF COURAGE

1895

THE RED BADGE / OF COURAGE / (helmet design in red) / An Episode of the American Civil War / (five red fleurons) / By / (four red fleurons) / Stephen Crane / (three red fleurons) / (publisher's device) / (two red fleurons) / (three red fleurons) / New York / D. Appleton and Company / 1895

The above in a type somewhat similar to Old English.

Crown octavo; pp. vi+234+four pages of advertisements; consisting of light chocolate end-papers, blank, followed by pp. (i-ii), blank; pp. (iii-iv), blank; p. (v), title-page (verso: "Copyright, 1894, By Stephen Crane. Copyright, 1895, By D. Appleton And Company."); pp. 1-233, text; p. (234), blank; followed by advertisements, one blank leaf, and colored end papers, blank, as before.

Issued in cream-yellow buckram, lettered in red and black. Front cover: (ornament) / The Red Badge / Of Courage / By / Stephen Crane / (ornament) /. Ornaments and initial letters TRBOCSC are in red; all other letters in black. Initial letter T set in square seal, studded with black diamonds, with gold background; the diamonds are edged with cream, and the seal is rimmed by a cream-colored line just within the outer line of gold. Backbone: (ornament) / The Red / Badge Of / Courage / (ornament) / Crane / (ornament) / Appletons /. Ornaments and initial letters in red; all the rest in black. Top edges yellow and cut; other edges uncut.

A very scarce book. Copies dated 1896 are readily

found, and frequently are offered as first editions, which positively they are not. In point of fact, there were two printings in 1895, and that described above is the first. The title was filed for copyright on Sept. 9, 1895, and the stock was on sale by Oct. 1.

(4)

### THE MEMBERS OF THE SOCIETY

1895

THE MEMBERS OF THE SOCIETY / Of The Philistines /  
Very Cordially / Request The Honor Of / Your Pres-  
ence / To Meet / Mr. Stephen Crane / At Dinner / In  
East Aurora / New York / Thursday Evening / Decem-  
ber Nineteenth / Eighteen Hundred / And / Ninety Five

Small crown octavo; pp. 8; consisting of p. (1), title as above (verso blank); p. (3), blank; p. (4), "The Letter," dated Nov. 10, 1895, being a reprint of the society's letter requesting Stephen Crane to dine with the membership; p. (5), "The Reply," dated Nov. 15, 1895, being Stephen Crane's reply (20 lines) to the letter and setting a date for the dinner (verso blank); pp. (7-8), blank.

This leaflet was, as the "title" suggests, an invitation sent to prospective guests. It is unbound and unsewed. What I have described as pp. (1-2) and (7-8), which may be regarded as the wrappers, are on fine deckle-edge paper watermarked "Rye Mill;" the interior pages are of a cheaper paper, with all edges cut.

(5)

## THE TIME HAS COME

1895

'THE TIME HAS COME,' The Walrus Said, / 'To Talk  
Of Many Things'; / (line) / (full-page design in black  
and white, signed "Collin") /. The whole surrounded  
by a black rule.

Octavo (9x6 $\frac{1}{4}$ ) sewed; pp. 8; consisting of p. (1), title  
as above (verso blank), pp. (3-6), responses of guests un-  
able to attend the Stephen Crane dinner; p. (7), "The  
Society of the Philistines Thursday Evening December  
Nineteenth, 1895. In Honor of Mr. Stephen Crane.  
Menu;" p. (8), eleven lines of verse by Stephen Crane,  
unsigned, beginning, "I Have Heard the Sunset Song  
of the Birches."

A companion leaflet to the preceding item. The verse  
on p. (8) appears here for the first time in a book.  
The whole issued on "Ruisdael" watermarked paper;  
top edges cut, others uncut. The design, signed "Col-  
lin," on title, is identical with that on cover of "A Sou-  
venir and a Medley," (q.v.).

(6)

## A SOUVENIR AND A MEDLEY

1896

A SOUVENIR / AND / A MEDLEY: / Seven Poems And /  
A Sketch / By / Stephen Crane. / With Divers / And /  
Sundry / Communications / From / Certain Eminent /  
Wits. / Done Into Print / At / The Roycroft Printing



Shop, / Which Is In East Aurora, N. Y. / Eighteen Hundred And Ninety-Six.

Crown octavo; pp. 48; consisting of p. (1), title (verso carries eight lines from "The Black Riders," and the copyright notice, three lines, dated 1896); p. (3), Contents (verso blank); p. 5, Foreword (verso blank); pp. 7-46, text; pp. 47-48, advertisements of Way & Williams and The Philistine.

Issued in gray cartridge-paper wrappers, lettered in black and red. Front cover: (black) The Roycroft Quarterly / (red) A Souvenir And A Medley: / Seven Poems And A Sketch (dot) By / Stephen Crane / (black line) / (decorative design in black symbolizing "The Black Riders," signed "Collin") / (red) May '96 Price 25 Cents No. I. /. Title and design rimmed on all sides by black rule. Verso of front wrapper carries advertisement of The Roycroft Quarterly and the notice of entry at Postoffice. Backbone blank. Back wrapper carries advertisement of The Roycroft Printing Shop, and on its inside face advertisement of Geo. H. Taylor & Co.

This booklet was in the nature of a souvenir (six months after the fact) of the dinner given in honor of Stephen Crane by the Society of the Philistines. It contains tributes by friends and from newspapers, and the following contributions by Crane: Seven Poems (pp. 27-33); A Great Mistake (pp. 34-37), a prose sketch; A Prologue (p. 38).

Compare "The Members of the Society," and "The Time Has Come."



(7)

MAGGIE

1896

MAGGIE / A Girl Of The Streets / By / Stephen Crane /  
 Author Of / The Red / Badge Of / Courage / (pub-  
 lisher's device) / New York / D. Appleton And Com-  
 pany / 1896

Crown octavo; pp. vi+158+twelve unnumbered pages of advertisements; consisting of two blank leaves followed by p. (i), half-title (verso: Advertisement of "The Red Badge of Courage"); p. (iii), title-page (verso: "Copyright, 1896, By D. Appleton And Company. Copyright, 1893, by Stephen Crane."); pp. v-vi, Publisher's Note; pp. 1-158, text; advertisements and two blank leaves.

Issued in cream-yellow buckram, lettered in black, red and gold. Front cover: (Ornament in red) / M (gold) aggie (cream, followed by fleuron of same color; the whole set in black scroll bordered above and below in gold) / By (black) / S (red) tephen (black) C (red) rane (black) / (ornament in red). Backbone: (Ornament in red) / M (red) aggie (black) / (ornament in red) / C (red) rane (black) / (ornament in red) / A (red) ppletons (black) /. Top edges buff and cut; others uncut and almost ragged on outer edge.

A pretty little edition of this title is the English edition, issued in the same year (1896) by William Heinemann of London; it contains a three-page "Appreciation" by William Dean Howells, and the sub-title substitutes the word "Child" for "Girl." Otherwise, the text follows that of the New York edition described

above, in consequence of which both are different from the privately printed edition of 1893.

Comparison of the 1893 and 1896 editions of "Maggie" will indicate the nature of the author's revision; it seems to have consisted largely in the removal of superfluous adjectives from the former.

Compare the following item.

(8)

MAGGIE

1896

MAGGIE / A Girl of the Streets / (decoration) / By / Stephen Crane / Author of The Red Badge of Courage / (publisher's device) / New York / D. Appleton and Company / 1896

The above in letters similar to Old English.

Collation otherwise is identical with that of preceding item. A considerable mystery has developed in connection with the two items thus brought into conflict. Both printings are of the same year, and the question that arises is: which was first? The differences, so far as I have been able to discover, are confined to the title-pages, i.e., different type and type-arrangement, and to the paper on which the books are printed. In the preceding item, the type used is Roman, in the present item it is Old English or a variant of it. In the preceding item, the words "Author of The Red Badge of Courage" are spread over four lines, in the present item they are in one line. In the preceding item the publisher's device is larger than in the present item; and in the present item there is a small orna-

ment after the words "A Girl of the Streets" that does not occur in the preceding item. The paper used throughout the preceding item is better than that in the present item; it is quite untrimmed on its outer edge, and might be called deckle-edge, and it is water-marked. The paper of the present item is of a slightly cheaper grade, somewhat smoother, and although its outer edges are uncut, they are not rough as in the preceding item, and the pages are consequently about an eighth of an inch narrower. The preceding item has the appearance of a special edition as compared with the present item; possibly it was an early trial issue of some sort, possibly later it was determined to use a cheaper, or at least a different paper. The publishers are mystified, and can offer no solution of the problem; the only copy of the 1896 issue in their possession is that which I have described above; the preceding item is a mystery to them.

For several reasons, therefore, after a careful study of both items, I have reached the conclusion that the preceding item is the veritable first printing. The situation is so interesting, however, that I believe collectors should make an effort to secure both items. I think that they will find (and this in itself is an indication that I am right in my deduction) that the preceding item is much the more difficult of the two to discover.

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GEORGE'S MOTHER

1896

GEORGE'S MOTHER / By / Stephen Crane / Author Of  
"The Red Badge Of Courage," / "The Black Riders,"

Etc. / Edward Arnold / New York London / 70 Fifth Avenue 27 Bedford Street / 1896

In the above arrangement a short vertical line separates "New York" and "London," and the two addresses, immediately over the date.

Foolscap octavo; pp. 178+eight pages of advertisements; consisting of p. (1), half-title (verso blank); p. (3), title (verso: copyright notice, two lines, dated 1896, and printer's imprint, three lines); pp. (5-6), blank; pp. (7)-177, text; p. (178), blank; advertisements, followed by one blank leaf.

Issued in light buff cloth, lettered in black. Front cover: George's (ornament) / (ornament) Mother / Stephen / Crane /. The whole rimmed by heavy black rule on all sides. Backbone: (black line) / George's / Mother / (ornament) / Stephen / Crane / Arnold / (black line) /. All edges cut.

In England, this title was issued by the same publisher, and the effort was to bring out the New York and London editions simultaneously. It has been claimed, without proof, that the London edition appeared prior to the New York edition. If this were true, the difference in time would be a few days only, but there is no reason to believe the assertion at present. The London edition, it may be said for those who care to collect both English and American issues in special instances, is the same size as the American issue, contains 185 numbered pages and six pages of advertisements, and was issued in black cloth lettered in white. The title-page reverses the order of the publisher's addresses, placing London first, and the words "Author of 'The Red Badge of Courage,' 'The Black Riders,' etc.," are set in one line instead of two. The sheets of the London edition were printed in England, and those of the American edition in America.

(10)

## THE LITTLE REGIMENT

1896

THE LITTLE REGIMENT / And Other Episodes Of The  
American / Civil War / By / Stephen Crane / Author  
of The Red Badge of Courage, and Maggie / (publisher's  
device) / New York / D. Appleton and Company / 1896

The above in type similar to Old English.

Crown octavo; pp. vi+196+six pages of advertisements; consisting of two blank leaves followed by p. (i), half-title (verso carries advertisement of two "Other Books by Stephen Crane"); p. (iii), title (verso: "Copyright, 1896, By D. Appleton And Company. Copyright, 1895, 1896, by Stephen Crane."); p. v., Contents (verso blank); pp. 1-196, text; followed by advertisements and two blank leaves. First page of advertisements should be a list of "Gilbert Parker's Best Books."

Issued in cream-yellow buckram, lettered in red and black. Front cover: (ornament) / The Little / Regiment / By / Stephen Crane / (ornament) /. In the foregoing, the ornaments and the initial letters TLRSC are in red; other letters in black. The letter T is set in a square seal, studded with black diamonds, with a gold background; the diamonds are edged with cream, and the seal is rimmed by a cream-colored line just within the outer line of gold. Backbone: (ornament) / The / Little / Regiment / (ornament) / Crane / (ornament) / Appletons /. All ornaments and initials in red; the rest in black. Top edges yellow and cut; other edges uncut.

This volume contains the following stories: The Little Regiment; Three Miraculous Soldiers; A Mystery



of Heroism; An Indiana Campaign; A Gray Sleeve; The Veteran.

An English edition of this work, with the title "Pictures of War," was issued by William Heinemann of London, in July 1898.

## (11)

## THE THIRD VIOLET

1897

THE THIRD VIOLET / By / Stephen Crane / Author of  
The Red Badge of Courage, / The Little Regiment, and  
Maggie / (publisher's device) / New York / D. Apple-  
ton and Company / 1897

The above set in type similar to Old English.

Crown octavo; pp. iv+204; consisting of two blank leaves followed by p. (i), half-title (verso carries advertisement of three "Other Books by Stephen Crane"); p. (iii), title (verso: "Copyright, 1897, By D. Appleton And Company. Copyright, 1896, by Stephen Crane."); pp. 1-203, text; p. (204), blank; followed by two blank leaves.

Issued in cream-yellow buckram, lettered in red and black. Front cover: (ornament) / The Third / Violet / By / Stephen Crane / (ornament) /. Ornaments and initials TTVSC in red; other letters in black. First initial letter T as described in collation of "The Little Regiment" (*q.v.*). Backbone: (ornament) / The / Third / Violet / (ornament) / Crane / (ornament) / Appletons /. Ornaments and initials in red; the rest in black. Top edges yellow and cut; other edges uncut.

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## THE LANTHORN BOOK

1898

THE LANTHORN BOOK / being a small / collection of /  
Tales and Verses / read at / The Sign o' the Lanthorn /  
126 William Street / New York

Small folio; consisting of one blank leaf, half-title, number of book, title-page, Contents, copyright (dated 1898), (foreword), text (pp. 1-49).

Issued in half brown chamois, green cloth sides, paper label on front cover, backbone blank. Only 125 copies.

Contains a story, pp. (1-19), "The Wise Men," by Stephen Crane. Later, this story became a part of the collection in "The Open Boat," issued the same year.

The intention of the Lanthorn membership, for whom this "club volume" was privately printed, was to have each contributor autograph his contribution, but it is asserted that only between ten and fifteen copies were signed by Crane. The rest of the contributors are said to have signed all copies.

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## THE OPEN BOAT

1898

THE OPEN BOAT / And Other Tales of Adventure /  
By / Stephen Crane / Author of "Red Badge of Cour-  
age," / "The Third Violet," etc. / (ornament) / New  
York / Doubleday & McClure Co. / 1898

Foolscap octavo; pp. viii+336; consisting of one blank

leaf followed by p. (i), half-title (verso blank); p. (iii), title (verso: "Copyright, 1898, by Doubleday & McClure Co."); p. (v), dedication (verso blank); p. (vii), Contents (verso blank); p. (1), divisional title (verso blank; pp. 3-336, text; followed by one blank leaf.

Issued in pictorial cloth, black and silver on gray, lettered in black. Front cover: The Open / Boat / (small boat and water design in black and silver) / Stephen / Crane (dot) / (conclusion of above design) /. The whole rimmed on all sides by black rule. Backbone: (black line) / The / Open / Boat / (water design in black and silver) / Doubleday / And / McClure Co. / (black line) /. All edges cut. This volume contains the following stories: The Open Boat; A Man and Some Others; One Dash — Horses; Flanagan; The Bride Comes to Yellow Sky; The Wise Men; Death and the Child; The Five White Mice. The London edition (*q.v.*) issued the same year, contains nine additional stories, and is itself an authentic first edition.

(14)

## THE OPEN BOAT

(London)

1898

THE OPEN BOAT / and Other Stories / By / Stephen Crane / Author of / "The Red Badge of Courage," "The Little Regiment," / "The Third Violet," etc. / London / William Heinemann / 1898

Crown octavo; pp. viii+302+thirty-four pages of advertisements; consisting of one blank leaf followed by



p. (i), half-title (verso carries list of "New Novels for 1898," twelve items); p. (iii), title (verso: "All rights reserved"); p. (v), dedication (verso blank); p. (vii), Contents (verso blank); p. (1), divisional title (letter B at foot of page); pp. (3)-301, text; p. (302), printer's imprint; followed by two pages advertising other works by the author, and a thirty-two page (numbered) list of the Heinemann publications, dated March, 1898; one blank leaf at end.

Issued in green (also purple) cloth, lettered in blue and gold. Front cover: The Open Boat (blue). Backbone: The / Open / Boat / Stephen / Crane / Heinemann / (all in gold). Back cover: publisher's monogram in blind stamp, in lower right hand corner. Lower edges cut; others uncut.

This is an important first edition, containing as it does nine stories that did not appear in the N. Y. edition (*q.v.*), which are here printed for the first time between covers. The contents are divided into two parts. Under Part I, captioned "Minor Conflicts," occur the eight stories in the N. Y. edition, in different order and with slight changes in the titles; under Part II, captioned "Midnight Sketches," are the following stories: An Experiment in Misery; The Men in the Storm; The Duel That Was Not Fought; An Ominous Baby; A Great Mistake; An Eloquence of Grief; The Auction; The Pace of Youth; A Detail. Three of these tales were later reprinted in "Men, Women and Boats" (*q.v.*).

(15)

## WAR IS KIND

1899

(Bird decoration) / WAR IS / KIND by / Stephen / Crane / (harp decoration) / Drawings / by Will / Bradley / New York / Frederick A / Stokes Company / MDCCCXCIX

The above arrangement comprises six panels, one blank, bordered at right by a seventh tall panel carrying a candle and bird design. The whole is rimmed by a black rule.

Post octavo; pp. 98; consisting of pp. (3-4), blank; p. (5), title (verso: "Copyright, 1899, by Frederick A. Stokes Company Arranged and Printed by Will Bradley at the University Press, Cambridge and New York"); p. (7), decorative design (possibly a spearhead); verso: full-page illustration; pp. 9-96, text; pp. (97-98), blank. There are six full-page illustrations and sixteen decorations. The whole book is printed on gray handmade paper to match the covers.

Issued in gray cartridge-paper boards, lettered in black. Gray pasted label on backbone, lettered in black: War / Is / Kind / Stephen / Crane /; this arrangement in two panels. Front cover: Symbolic design covering the entire cover, involving trees, a woman with a sword, a harp and an urn. The lower right hand panel is lettered: War Is / Kind by / Stephen / Crane /. All edges uncut; many deckle-edge.

Later editions of this title are 16mo. A "New Edition" is dated 1902.

(16)

## ACTIVE SERVICE

1899

ACTIVE / SERVICE / A Novel / By / Stephen Crane /  
 Author Of "The Red Badge Of Courage," / "George's  
 Mother," Etc., Etc. / (ornament) / New York / Fred-  
 erick A. Stokes Company / Publishers

There is no date on the title-page.

Crown octavo; pp. vi+346; consisting of one blank leaf followed by p. (i), half-title (verso blank); p. (iii), title (verso: Copyright notices of author and publisher, both dated 1899); p. (v), dedication (verso blank); pp. (1)-345, text; p. (346), blank; followed by one blank leaf.

Issued in light green cloth, lettered in darker green; formal tree design in lighter green on backbone and front cover. Front cover: Active / Service / (design in upper right) / Stephen (star) Crane / (large design signed TBH) /. Backbone: Active / Service / (design) / Stephen / Crane / (design) / Stokes /. All edges cut.

There have been a number of cheap reprints of this title in this country and in England. Stokes issued one in 1902 in his "Copyright Series of Famous Authors," and there are editions bearing the imprint of Ogilvie, N. Y., and the I. A. N. A.

(17)

THE MONSTER

1899

THE MONSTER / And / Other Stories / (line) / By /  
Stephen Crane / Illustrated / (line) / (ornament) /  
(line) / New York And London / Harper & Brothers  
Publishers / 1899

The above rimmed on all sides by a black rule.

Crown octavo; pp. vi+190+two unnumbered pages of advertisements; consisting of two blank leaves followed by frontispiece; then p. (i), title (verso: "Copy-right, 1899, by Harper & Brothers. All rights reserved."); p. (iii), Contents (verso blank); pp. v-(vi), Illustrations; p. (1), divisional title (verso blank); pp. 3-189, text; p. (190), blank; advertisements and one blank leaf.

Issued in red cloth, lettered in gold. Front cover: The Monster / And Other Stories / (design of three medallions, in black) / Stephen / (dot) Crane (dot) / . Backbone: The / Monster / And / Other / Stories / Stephen / Crane / Harpers / . Top edges stained red, and cut; other edges uncut.

This volume contains the following stories: The Monster; The Blue Hotel; His New Mittens. The London edition, issued in 1901 (*q.v.*), contains four additional stories, and is a first edition in its own right.

(18)

## WOUNDS IN THE RAIN

1900

WOUNDS IN / THE RAIN / (line) / War Stories /  
 (line) / By / Stephen Crane / Author of / "The Red  
 Badge of Courage," "Active Service," "War is Kind,"  
 etc. / (line) / (ornament) / (line) / New York / Fred-  
 erick A. Stokes Company / Publishers

In the above arrangement the title, author, and publisher are in red; everything else black. "New York" is in Old English type. The whole is surrounded by a black rule. There is no date on the title-page.

Crown octavo; pp. viii+348; consisting of one blank leaf followed by p. (i), half-title (black letters set between red rules; verso blank); p. (iii), title (verso carries four copyright notices); p. (v), dedication (verso blank); p. (vii), Contents (verso blank); pp. (1)-347, text; p. (348), blank; followed by one blank leaf.

Issued in black cloth, lettered in gold. Front cover: Wounds in / The Rain / By Stephen Crane / (ornament, same as on title) /. Rimmed on all sides by gold chain border design. Backbone: Wounds / in the / Rain / Crane / (ornament) / Stokes /. All edges cut; top edge gilt.

This volume contains the following stories: The Price of the Harness, The Lone Charge of William B. Perkins; The Clan of No-Name; God Rest Ye, Merry Gentlemen; The Revenge of the Adolphus; The Sergeant's Private Madhouse; Virtue in War; Marines Signalling Under Fire at Guantanamo; This Majestic Lie; War Memories; The Second Generation.

(19)

## WHILOMVILLE STORIES

1900

WHILOMVILLE STORIES / by / Stephen Crane / Illustrated by / Peter Newell / (publisher's device) / New York and London / Harper & Brothers / Publishers / 1900

All of the above is surrounded by a decorative border.

Crown octavo; pp. viii+200; consisting of one blank leaf followed by frontispiece portrait of author; then p. (i), title (verso: "Copyright, 1900, by William Howe Crane. All rights reserved."); p. (iii), Contents (verso blank); p. v-vi, Illustrations; p. (vii), half-title (verso blank); pp. 1-199, text; p. (200), blank; followed by one blank leaf.

Issued in light green cloth, lettered in gold; formal tree design in green on backbone and front cover. Front cover: Whilomville / Stories by / Stephen Crane / (design of five trees) /. Backbone: Whilom- / Ville / Stories / (line) / Crane / (single tree design) / Harpers /. All edges cut.

This volume contains the following stories: The Angel Child; Lynx-Hunting; The Lover and the Telltale; "Showin' Off;" Making an Orator; Shame; The Carriage-Lamps; The Knife; The Stove; The Trial, Execution, and Burial of Homer Phelps; The Fight; The City Urchin and the Chaste Villagers; A Little Pilgrimage.



(20)

## THE MONSTER

(London)

1901

THE MONSTER / And / Other Stories / (line) / By /  
 Stephen Crane / Illustrated / (line) / (ornament) /  
 (line) / London And New York / Harper & Brothers  
 Publishers / 1901

The above rimmed on all sides by a black rule.

Crown octavo ( $\frac{1}{4}$  inch shorter than N. Y. edition); pp. viii+252; consisting of one blank leaf followed by p. (i), half-title (verso blank); p. (unnumbered), frontispiece; p. (iii), title (verso: "Copyright, 1899, by Harper & Brothers. All rights reserved."); p. v, Contents (verso blank); pp. vii-viii, Illustrations; p. (1), divisional title (verso blank); pp. 3-252, text; followed by one blank leaf. Printer's imprint, two lines, at foot of p. 252.

Issued in red cloth, lettered in gold. Front cover: The Monster / And Other Stories / (three black medallions) / Stephen / (dot) Crane (dot) /. Backbone: The / Monster / And Other / (dot) Stories (dot) / Harpers /. All edges cut.

This is the first English edition, and is an important volume, containing as it does four stories that did not appear in the N. Y. edition of 1899 (*q.v.*); these occur here for the first time in covers, and are indicated by an asterisk in the subjoined paragraph noting contents. No edition was published in England in 1899, although the volume was registered for copyright in London, in that year.

This edition contains the following stories: The Monster; The Blue Hotel; His New Mittens; \*Twelve

O'Clock; \*Moonlight on the Snow; \*Manacled; \*An Illusion in Red and White.

(21)

### GREAT BATTLES OF THE WORLD

1901

GREAT BATTLES / OF THE WORLD / (line) / By Stephen Crane / Author of "The Red Badge Of Courage," Etc. / Illustrated By / John Sloan / (line) / (ornament) / (line) / Philadelphia / J. B. Lippincott / Company MDCCCCI

In the above arrangement the title, the words "By Stephen Crane," and the ornaments are in red; everything else in black. The whole is surrounded by a black rule.

Post octavo; pp. iv+278; consisting of one blank leaf followed by p. (i), half-title (verso blank); pp. (iii-iv), frontispiece; p. (1), title (verso: "Copyright, 1900 By J. B. Lippincott Company," and printer's imprint, two lines); pp. 3-4, Note, signed Harrison S. Morris; p. 5, Contents (verso blank); (pp. 7-8 missing); p. 9, Illustrations (verso blank); pp. 11-278, text; followed by two blank leaves.

Issued in red (also in blue) cloth, lettered in gold. Front cover: Great Battles / of the World / (dot-and-dash line) / (crossed swords design, in perpendicular panel formed by vertical dot-and-dash lines) / (line, as before) / Stephen Crane /. The whole rimmed by box rule of same dot-and-dash pattern. The sword-blades and the ribbon that binds them are in silver; everything else is in gold. Backbone: (line,



as above described) / Great / Battles / of the / World / (line, as above) / Crane / Lippincott / (line, as before) /. All edges cut; top edges gilt.

A second edition of this work is so indicated on the half-title; still later issues may be recognized by the word "forlorn" correctly spelled in the fifth line of page 212; in the first and second editions the word is spelled "folorn."

(22)

## LAST WORDS

1902

LAST WORDS / By / Stephen Crane / Author Of / "Red Badge Of Courage," "Active Service," "Pictures Of War," / "The Third Violet," "The Open Boat," / "Wounds In The Rain," Etc. / London / Digby, Long & Co. / 18 Bouverie Street, Fleet Street, E. C. / 1902

Crown 8vo; pp. viii+320+16 pages of advertisements; consisting of one blank leaf, followed by p. (i), blank; p. (iii), half-title (verso blank); p. (v), title-page (verso blank); pp. (vii)-viii, Contents; pp. (1)-320, text; followed by Digby, Long & Co.'s Supplementary List, dated March 1902, 16 pages, numbered from 2 to 14; one blank leaf.

Issued in red cloth over beveled boards, lettered in gold. Front cover: Last Words / Stephen Crane / Author of / "The Red Badge of Courage," etc. / (blind design at foot of cover) /. Backbone: Last / Words / (line) / Stephen Crane / Digby, Long & Co. /. Back cover: Publisher's design in blind stamp. All edges uncut.

Later, the sheets of the first edition were bound in a

cheaper cloth, lettered in black, without the publisher's name on backbone. This left-handed first edition was issued in brown, in blue-gray, and in red cloth.

The above is a haphazard collection of tales and newspaper articles published after the author's death, supposedly at the instance of his widow. The title is misleading; far from being Stephen Crane's "last words" they are almost his first. The tales were gathered from old files, where their author had been content to leave them, and from friends and relatives who possessed early and unpublished manuscripts. In spite of this, the volume received a warm welcome from the London press; and it is a fascinating gathering. A number of the pieces have been reprinted in "Men, Women and Boats" (*q.v.*).

This volume contains the following sketches and stories: The Reluctant Voyagers; The Kicking Twelfth; The Upturned Face; The Shrapnel of Their Friends; "And If He Wills, We Must Die;" The Surrender of Forty Fort; "Ol' Bennet" and the Indians; The Battle of Forty Fort; London Impressions; Great Grief's Holiday Dinner; The Silver Pageant; A Street Scene; Minetta Lane; Roof Gardens; In the Broadway Cars; The Assassins in Modern Battles; An Old Man Goes Wooing; Ballydehob; The Royal Irish Constabulary; A Fishing Village; Four Men in a Cave; The Mesmeric Mountain; The Squire's Madness; A Desertion; How the Donkey Lifted the Hills; A Man by the Name of Mud; A Poker Game; The Snake; A Self-Made Man; A Tale of Mere Chance; At Clancy's Wake; An Episode of War; The Voice of the Mountain; Why Did the Young Clerk Swear?; The Victory of the Moon.

An edition of this work was published in the same year, 1902, by Henry T. Coates and Company of Philadel-

phia. It was issued in the Griffin Series, published by that company, a small octavo, in polished green cloth covers with a design of a griffin on the front cover. It was made to sell at seventy-five cents, and was uncopyrighted. It is a mysterious and elusive item, and whether it was issued prior to, simultaneously with, or later than the London edition, can not be determined. It is believed, however, that Mrs. Crane, widow of the author, who caused the publication of the "Last Words," took the volume to the London publishers, and that therefore their edition was first. However, there is no denying the rarity and desirability of this Philadelphia item.

(23)

## THE O'RUDDY

1903

THE O'RUDDY / A Romance / By / Stephen Crane / Author of "The Red Badge of Courage," "Active / Service," "Wounds in the Rain," etc. / And / Robert Barr / Author of "Tekla," "In the Midst of Alarms," / "Over the Border," "The Victors," etc. / With frontispiece by / C. D. Williams / (ornament) / New York / Frederick A. Stokes Company / Publishers

The whole surrounded by a narrow black rule, in turn enclosed in a heavier black rule. There is no date on the title-page.

Crown octavo; pp. vi+356; consisting of one blank leaf followed by p. (i), half-title (verso blank); pp. (iii-iv), frontispiece (in color); p. (v), title (verso: "Copyright, 1903, By Frederick A. Stokes Company All rights reserved Published in October, 1903;" with

printer's imprint, two lines, at foot of page); pp. 1-356, text; followed by one blank leaf.

Issued in light tan cloth, lettered in green and black. Front cover: The / O'Ruddy / (costumed figure in green and black occupying left half of cover to within an inch of top and bottom) / By / Stephen Crane / and / (four dots) / Robert Barr /. Backbone: The / O'Ruddy / (shamrock) / Stephen / Crane / & / Robert / Barr / Stokes /. All in black. All edges cut.

Later issues of this work are so marked.

(24)

## STORIES OF AUTHORS

1910

STORIES OF AUTHORS / British and American / By / Edwin Watts Chubb / Professor of English Literature / in the Ohio University. / Illustrated / New York / Sturgis & Walton / Company / 1910 / All rights reserved

Crown octavo; pp. xiv+370; consisting of one blank leaf followed by p. (i), half-title (verso blank); frontispiece (portrait of Chaucer); p. (iii), title (verso: "Copyright, 1910 By Sturgis & Walton Company Set up and electrotyped. Published February, 1910"); pp. v-vii, Preface, signed Edwin Watts Chubb (verso of p. vii blank); pp. ix-xi, Contents (verso of p. xi blank); p. xiii, Illustrations (verso blank); pp. 1-369, text; p. (370), blank; followed by one blank leaf.

Issued in light gray cloth, lettered in black and white. Front cover: Stories / of / Authors / Chubb /.

"Stories" and "Authors" are white rimmed with black; "Chubb" is black. Formal design of quill and scroll, in black, borders cover on three sides. Backbone: Stories / of / Authors / Chubb / Sturgis & Walton / Company /. "Stories" and "Authors" are white rimmed with black; "Chubb" is white, as is name of publishing company. All edges cut.

Later issues of this volume are so indicated on verso of title.

Chapter LXX is entitled, "Stephen Crane: A 'Wonderful Boy'" (pp. 361-363), and contains excerpts from two of Crane's letters, apparently copied from a Rochester newspaper. The excerpts are of considerable biographical importance, and Crane enthusiasts will gladly accept the volume as a legitimate Crane "first edition."

(25)

## MEN, WOMEN AND BOATS

1921

MEN, WOMEN AND BOATS / (line) / By Stephen Crane  
/ (line) / Edited With An Introduction By / Vincent  
Starrett / (line) / (publisher's device) / (line) / Boni  
And Liveright / (line) / Publishers (six dots arranged in  
two pyramids) New York

The whole is surrounded by a double black rule.  
There is no date on the title-page.

Foolscap octavo; pp. iv+245+seven pages of advertisements; consisting of pictorial end-papers with initials ML and signed "Horace Brodzky-19;" p. (i),



half-title (verso carries notice of advertisements at end of book); p. (iii), title-page (verso: "Men, Women And Boats Copyright, 1921, By Boni & Liveright, Inc. Printed In The United States Of America"); p. (1), Note, signed V. S. (verso blank); p. (3), bastard half-title (verso blank); p. (5), Contents (verso blank); p. (7), divisional title (verso blank); pp. 9-20, "Stephen Crane: An Estimate," signed "Vincent Starrett;" p. (21), divisional title (verso blank); pp. 23-245, text; advertisements, followed by end-papers repeated.

Issued in blue (also brown) flexible cloth covers, in imitation of leather, lettered in gold. Front cover: Publisher's device, "Modern Library B L," in square and circle arrangement. Blind line rims cover on all sides. Backbone: (two lines) / Men / Women / And / Boats / (three dots) / Stephen / Crane / Modern / Library / (two lines) /. Top edges stained in color of covers; all edges cut.

This volume contains the following sketches and stories, of which those marked by an asterisk appear for the first time in covers: The Open Boat, The Reluctant Voyagers, The End of the Battle, The Upturned Face, An Episode of War, An Experiment in Misery, The Duel That Was Not Fought, A Desertion, \*A Dark Brown Dog, The Pace of Youth, \*A Tent in Agony, Four Men in a Cave, The Mesmeric Mountain, The Snake, London Impressions, \*The Scotch Express. In "Last Words," the story here called "The End of the Battle" was entitled "And if He Wills, We Must Die;" but the former title is that given it by its author in its original magazine publication.

The first edition of this volume may be identified by the absence of a word on page 69, line 19. In later editions, the word "immediately" was inserted after the word "almost."



CRITICAL NOTICES, ESSAYS, AND APPRECIATIONS IN BOOKS

AN APPRECIATION (of Stephen Crane). By William Dean Howells. In *Maggie*, by Stephen Crane, London, 1896.

THE NEW FICTION. By H. D. Traill. In *The New Fiction and Other Essays*, London, 1897.

STEPHEN CRANE. In Victor G. Plarr's *Men and Women of the Time*, London, 1899 (Fifteenth edition).

THE RED BADGE OF COURAGE, by Stephen Crane. New edition, with portrait and *preface*, New York, 1900. (Contains a fine biographical preface, signed R. H.).

NOTE (on Stephen Crane). By Harrison S. Morris. In *Great Battles of the World*, by Stephen Crane. Philadelphia, 1901.

STEPHEN CRANE: A "WONDERFUL BOY." In Edwin Watts Chubb's *Stories of Authors*, New York, 1910.

MEMORIES AND IMPRESSIONS, by Ford Madox Hueffer. London and New York, 1911. (Contains — p. 58 — a good anecdote of Stephen Crane, including a fifteen-word quotation.)

STEPHEN CRANE. In Edith Wyatt's *Great Companions*, New York, 1917.

THE RED BADGE OF COURAGE, by Stephen Crane. New edition, with *Introduction* by Arthur Guy Empey. New York, 1917.

THUS TO REVISIT, by Ford Madox Hueffer. London and New York, 1921. (Frequent mention of Stephen Crane occurs in this volume.)

STEPHEN CRANE. A Note without Dates. By Joseph Conrad. In *Notes on Life and Letters*, London, 1921.

STEPHEN CRANE: AN ESTIMATE. By Vincent Starrett. In *Men, Women and Boats*, by Stephen Crane (The Modern Library), New York, 1921.

STEPHEN CRANE AND HIS WORK. In Edward Garnett's *Friday Nights*, London and New York, 1922.

## CRITICAL NOTICES, ESSAYS, AND APPRECIATIONS IN PERIODICALS

(STEPHEN CRANE). *Bookman*: Vol. 1; page 229 (1895). Portrait.

THE RISE OF STEPHEN CRANE. By "Chelifer." *Godey's Magazine*. September, 1896.

THE COLLEGE DAYS OF STEPHEN CRANE. By C. L. Peaslee. *Monthly Illustrator* (New York); 13:27 (ca. 1895-97).

THE AUTHOR OF "THE RED BADGE OF COURAGE." *Critic*. March 7, 1896. Portrait.

THE RED BADGE OF COURAGE. By George Wyndham. *New Review* (London); 14:30 (1896) (A review).

STEPHEN CRANE. By Edward Garnett. *Academy* (London); 55:483; 58:491; 59:116, 123 (1898 *et seq.*).

MR. CRANE'S CRAZY-QUILTING. By "C." *Criterion*. June 3, 1899.

THE GENIUS OF STEPHEN CRANE. By "Chelifer." *Criterion*. Jan. 6, 1900.

A ROMANTIC IDEALIST — MR. STEPHEN CRANE. By Karl Edwin Harriman. *Literary Review* (Boston). April, 1900. Illustrations.

A BIT OF STEPHEN CRANE'S FRONT YARD. *Literary Review* (Boston). April, 1900.

44 THE CENTAUR BIBLIOGRAPHIES

STEPHEN CRANE. By J. B. Gilder. *Harper's Weekly*. June 16, 1900. Portrait.

STEPHEN CRANE. By Hamlin Garland. *Book-Lover*. No. 5: 1900.

(NOTICE OF THE DEATH OF STEPHEN CRANE). *Critic*. July, 1900.

(NOTICE OF THE EARLY CAREER OF STEPHEN CRANE). *Bookman*. July, 1900. Portrait. (In "Chronicle and Comment".)

(NOTICE OF THE WORK OF STEPHEN CRANE). *Book-buyer*. July, 1900.

THE STYLE OF STEPHEN CRANE. *Chautauquan*. July, 1900.

STEPHEN CRANE. From an English Standpoint. By H. G. Wells. *North American Review*. August, 1900.

HEART TO HEART TALKS. By Elbert Hubbard. *Philistine*. September, 1900. (A regular department, in this issue devoted to Stephen Crane.)

STORIES OF STEPHEN CRANE. *Literary Life*. December, 1900. Portrait.

THE DARKEST HOUR IN THE LIFE OF STEPHEN CRANE. By R. G. Vosburg. *Criterion*. February, 1901. Illustrations. (Reprinted in *The Book-Lover*, No. 8: 1901.)

A NOTE ON STEPHEN CRANE. By John D. Barry. *Bookman*. April, 1901.

(REDEEMING "THE RED BADGE OF COURAGE"). *Bookman*. May, 1912. (An anecdote.)

STEPHEN CRANE AS I KNEW HIM. By Hamlin Garland. *Yale Review*. April, 1914.

HOW STEPHEN CRANE DREW OFF HIS POEMS. *Current Opinion*. June, 1914.

THE WRITINGS OF STEPHEN CRANE. By Edith Wyatt. *New Republic*. September 11, 1915.

STEPHEN CRANE AS THE AMERICAN PIONEER OF THE FREE VERSE ARMY. *Current Opinion*. March, 1917.

ANOTHER WAR. By F. H. (Francis Hackett). *New Republic*. June 30, 1917. (About *The Red Badge of Courage*.)

STEPHEN CRANE, EX '94. By M. Ellwood Smith. *Syracusan*. Dec. 1, 1917.

STEPHEN CRANE. By Harriet Monroe. *Poetry*, June, 1919.

STEPHEN CRANE. A Note Without Dates. By Joseph Conrad. *London Mercury*, 1919. N. Y. *Bookman*, February, 1920.

STEPHEN CRANE: AN ESTIMATE. By Vincent Starrett. *Sewanee Review*. July, 1920. (Reprinted as the introduction to "Men, Women and Boats".)

A REVIEWER'S NOTEBOOK. By (Van Wyck Brooks). *Freeman*. January 18, 1922. (A regular department,

devoted in this issue to a review of "Men, Women and Boats," and a consideration of Stephen Crane.)

STEPHEN, HENRY, AND THE HAT. By Thomas Beer.  
*Vanity Fair*. August, 1922.

In addition to the above articles, all of which are of some importance, nearly all the literary journals of England and America carried reviews of Stephen Crane's several volumes as they appeared; to list these would be almost an impossibility.



THE SECOND OF THE CENTAUR BIBLIOGRAPHIES DONE BY THE BOOKFELLOWS AT THE TORCH PRESS CEDAR RAPIDS, IOWA

THIS IS NUMBER /----- OF THIRTY-FIVE TALL PAPER COPIES NUMBERED AND SIGNED BY THE AUTHOR, TWENTY-FIVE OF WHICH ARE FOR SALE AND TEN ARE FOR PRESENTATION







